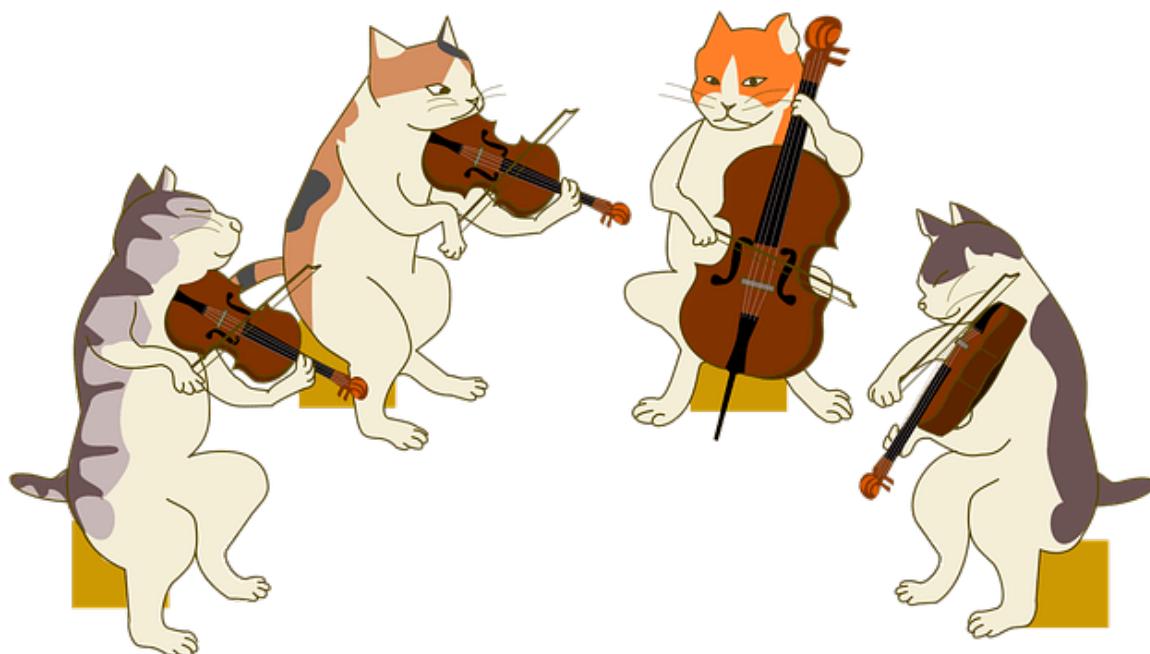


# Corona Ensemble

# Concert Program #6

August/September/October 2023

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# Yanks & Brits

Arr. by Wayne Richmond

Am<sup>7</sup> D

V.1  
V.2  
Vla.  
Vc.

This block contains four staves for Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Cello/Bass (Vc.). The music consists of eighth-note patterns. The V.1, V.2, and Vla. parts play eighth-note pairs, while the Vc. part plays eighth-note groups of three. The key signature is one sharp (F# major or G minor).

## Marching Through Georgia

3 G C G Em A<sup>7</sup> D

V.1  
V.2  
Vla.  
Vc.

This block contains four staves for Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Cello/Bass (Vc.). The music features eighth-note patterns. The V.1, V.2, and Vla. parts play eighth-note pairs, while the Vc. part plays eighth-note groups of three. The key signature is one sharp (F# major or G minor). Measure numbers 3, 4, 5, and 6 are indicated above the staves.

7 G C G Em C<sup>6</sup> D<sup>7</sup> C G

V.1  
V.2  
Vla.  
Vc.

This block contains four staves for Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Cello/Bass (Vc.). The music features eighth-note patterns. The V.1, V.2, and Vla. parts play eighth-note pairs, while the Vc. part plays eighth-note groups of three. The key signature is one sharp (F# major or G minor). Measure numbers 7, 8, 9, 10, 11, and 12 are indicated above the staves.

II G C G A<sup>7</sup> D<sup>7</sup>

V.1  
V.2  
Vla.  
Vc.

This block contains four staves for Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Cello/Bass (Vc.). The music features eighth-note patterns. The V.1, V.2, and Vla. parts play eighth-note pairs, while the Vc. part plays eighth-note groups of three. The key signature is one sharp (F# major or G minor). Measure numbers II, III, IV, V, VI, and VII are indicated above the staves.

15 G<sup>7</sup> C G Am G C<sup>6</sup> D<sup>7</sup> [1. G] [2. G]

**British Grenadiers**

20 G D G D<sup>7</sup> G G D G D<sup>7</sup> G

28 C Am G D<sup>7</sup> G

33 D G D<sup>7</sup> [1. G] [2. G]

# On Wings of Song

Felix Mendelssohn

C C G<sup>7</sup>/D G/B C

V.1 V.2 V.3 Vc.

7 Am<sup>7</sup> D<sup>7</sup> G

V.1 V.2 V.3 Vc.

11 Gm Dm Gm Dm

V.1 V.2 V.3 Vc.

15 G<sup>7</sup>/B Dm/A E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup>/B Am Dm G<sup>7</sup>

V.1 V.2 V.3 Vc.

19 C G<sup>7</sup> rit. C

V.1  
V.2  
V.3  
Vc.

24 C G<sup>7/D</sup> G/B C Dm/A Bm<sup>7</sup> E/G# Am

V.1  
V.2  
V.3  
Vc.

30 Dm/F G<sup>7</sup> C<sup>7</sup> D/A E<sup>7/G#</sup> G C/E Dm G<sup>7</sup>

V.1  
V.2  
V.3  
Vc.

35 Am/C G/D G<sup>7</sup> C

V.1  
V.2  
V.3  
Vc.

# Gauntlet

Doug Spata

*J = 80*

V.1 V.2

**A**

4

*mp*

9

*mp*

17 **B**

21

*p*

26

33 **C**

*f*

38

*mp*

*p* *mp*

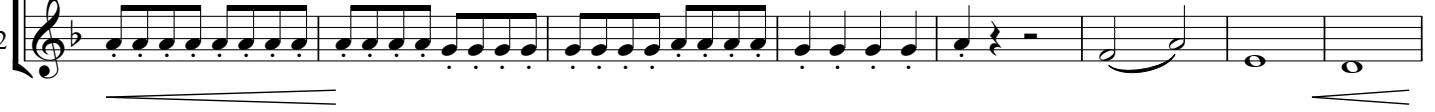
44

*mf*

*mf*

52 **D**

V.1 

V.2 

60

V.1 

V.2 

73

V.1 

V.2 

80 **E**

V.1 

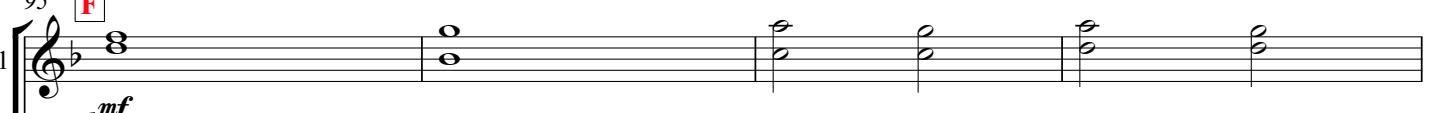
V.2 

87

V.1 

V.2 

95 **F**

V.1 

V.2 

99

V.1 

V.2 

# Moon River

Henry Mancini

C/E = 120 Am Dm G<sup>7</sup> C Dm/C C G

9 C Am F C F C Bm E<sup>7</sup>

Moon ri - ver wi - der than a mile, I'm cros - sin' you in style some day. Old

**1st time**

**2nd time**

17 Am C<sup>7</sup> F B<sub>b</sub>(b5) Am Am<sup>7</sup> F<sup>#o7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup>

dream ma - ker you heart - break-er, wher - ev - er you're go - in' I'm go - in' your way.

25 C Am F C F C Bm E<sup>7</sup>

Two drif - ters, off to see the world. There's such a lot of world to see. We're

V.1

V.2

Vla.

Vc.

33 Am Am<sup>7</sup>/G D<sup>7</sup>/F♯ F<sup>7</sup> C/E F C/E

af - ter the same rain - bow's end wait-in"round the bend,

V.1

V.2

Vla.

Vc.

40 F C/E Am Dm G<sup>7</sup> C Dm/C C

my Huck-le-ber-ry friend, Moon Ri - ver and me.

V.1

V.2

Vla.

Vc.

# The Gentle Maiden

Irish Waltz

**A**

Vln. F#3

Fl. F#3

Gtr. F#3

Vlns. F#3

Vc. B:3

Dr. H:3

etc.

Measure 1: Vln. rests, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

Measure 2: Vln. rests, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

Measure 3: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

Measure 4: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

Measure 5: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

Measure 6: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

Measure 7: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note, Dr. eighth note.

8 G D Am

Vln. F#3

Fl. F#3

Gtr. F#3

Vlns. F#3

Vc. B:3

Measure 8: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 9: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 10: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 11: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 12: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

12 G D G C G D G

Vln. F#3

Fl. F#3

Gtr. F#3

Vlns. F#3

Vc. B:3

Measure 12: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 13: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 14: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

Measure 15: Vln. eighth note, Fl. eighth note, Gtr. eighth note, Vlns. eighth note, Vc. eighth note.

20 **B** G C G D Am

Vln.

Fl.

Gtr.

Vlns.

Vc.

29 G D G C G D G

Vln.

Fl.

Gtr.

Vlns.

Vc.

# Smoke gets in your eyes

Jerome Kern

(arranged for string trio by Maria Dunn)

D = 80

V.1      A      D      A      Em      A<sup>7</sup>      D      D<sup>+</sup>

V.2      *p* They, asked me how I knew, my true love was true,

Vc      *p*

V.1      G      G<sup>#o</sup>      F<sup>#m</sup>      D      Em      A<sup>7</sup>      D      Bm      A<sup>7</sup>

V.2      — I of course re plied, some-thing here in-side, can-not be de - nied.

Vc      *mf*      *dim*

V.1      II      D      Em      A<sup>7</sup>      D      D<sup>+</sup>      G      G<sup>#o</sup>

V.2      They, said some day you'll find, all who love are blind, When your heart's on

Vc      *pp*      *mp*

V.1      15      F<sup>#m</sup>      D      Em      A<sup>7</sup>      D

V.2      fire, you must re-al-ise, smoke gets in your eyes.

Vc      *dim*      *pp*

19 B♭ B♭maj⁷ F/A A♭<sup>o</sup>

V.1 *mf* So I chaffed them and I gai - ly laughed, to think they could doubt my

V.2 *mf*

Vc *mf*

22 Gm C B♭ B♭maj⁷

V.1 love. Yet to - day my love has flown a - way, I am with - *p*

V.2 *p*

Vc *p*

25 D F♯m A⁷ D A Em A⁷ D D<sup>+</sup>

V.1 out my love. Now laugh-ing friends de - ride, tears I can-not hide, *pp*

V.2 *pp*

Vc *pp*

30 G G♯<sup>o</sup> F♯m D E A⁷ D

V.1 so I smile and say, "When a lovely flame dies, smoke gets in your eyes." *mf* *dim* *pp*

V.2 *mf* *dim* *pp*

Vc *mf* *dim* *pp*

# Traditional Gaelic Air

Arr. for concertinas by Wayne Richmond, 1995)

**A**

V.1 Bm G Em A D

V.2

Con.

Vc.

Bm G A Bm Bm

V.1

V.2

Con.

Vc.

Bm G A D

V.1

V.2

Con.

Vc.

Bm G A Bm

V.1

V.2

Con.

Vc.

18

**C** Em C Am D G

V.1

V.2

Con.

Vc.

22

Em C D Em Em

1. 2.

V.1

V.2

Con.

Vc.

27

**D** Em C D G

V.1

V.2

Con.

Vc.

31

Em C D Em D.C. al Fine

V.1

V.2

Con.

Vc.

# The Kesh Jig

Irish traditional (Arr. Thomas Quigley)

**A**

V.1

9

V.1

V.2 *mf pizz*

1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6

**B**

V.1 *f*

17

V.2 *mf arco*

1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6

25

V.1

V.2 *p*

1 2 3 4 5 6      1 2 3 4 5 6      cresc      1 2 3 4 5 6      1 2 3 4 5 6

cresc      1 2 3 4 5 6      1 2 3 4 5 6

**C**

V.1

33

V.2 *pizz*

1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6

**D**

V.1

49

V.2 *arco*

1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6

V.1

56

V.2

1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6      1 2 3 4 5 6



# Wild Mountain Thyme

Traditional

**1** = 80

V.1 F B<sub>b</sub> F B<sub>b</sub> F B<sub>b</sub> Am Dm

O the sum-mer time is com-ing, — And the trees are sweet-ly bloom-in' — And the wild moun-tain thyme grows a-

V.2

Vla.

Vc. 1st time

Vc. 2nd time

7 Gm B<sub>b</sub> F B<sub>b</sub> F B<sub>b</sub> F

V.1 round the bloom - in' heath-er — Will ye go lass-ie go? And we'll all go to - geth-er — to pluck

V.2

Vla.

Vc.

Vc.

13 B<sub>b</sub> Am Dm Gm B<sub>b</sub> F B<sub>b</sub> F

V.1 wild moun - tain thyme, — all a - round the bloom - in' hea-ther, — Will ye go las-sie go?

V.2

Vla.

Vc. both times



# I have a dream

Nana Mouskouri (Arr. Wayne Richmond, 2019)

**pizz**

V.P.

7 **A**

Chk.

1. I have a dream,  
2. I have a dream,

a song to sing.  
a fan - ta - sy.

To help me cope  
To help me through

with an - y - thing.  
re - al - i - ty.

Rec.

Instrumental only

V.P.

15

Chk.

If you see the won - der  
And my des - tin - a - tion

of a fair - y - tale  
makes it worth the while.

Rec.

V.P.

19

Chk.

You can take the fu - ture  
Push-ing through the dark - ness

e - ven if you fail.  
still a - noth - er mile.

Rec.

V.P.

**B** *Chorus* (Resume singing after inst.)

*(not 1st time)*

23

Chk.

I be-lieve in an - gels

some-thing good in ev - 'ry-thing I see.

I be-lieve in

Rec.

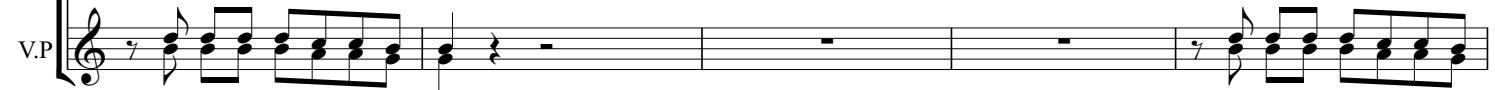
V.P.

28

Chk. 

an - gels when I know the time is right for me. I'll cross the stream,

Rec. 

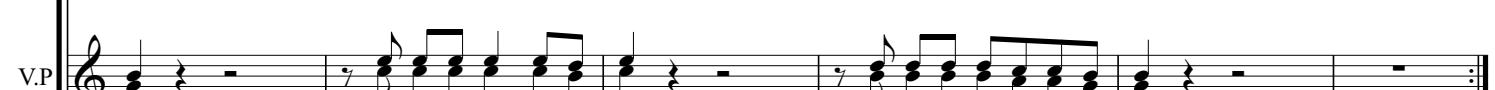
V.P. 

33

Chk. 

I have a dream. I'll cross the stream, I have a dream.

Rec. 

V.P. 

39

C 2-3

Chk. 

dream.

Rec. 

V.P. 

Fine --&gt; Inst. verse

44

Rec. 

V.P. 

# Over the rainbow

(from 'Wizard of Oz')

M: Harold Arlen W: Yip Harburg

Arr. for strings by Maria Dunn

V.1 A F♯m C♯m D C♯m

V.2 Vla. Vc.

*mf*

*mf*

*mf*

*mf*

5 D Dm A/E F♯m<sup>7</sup> B E<sup>7</sup> 1. A Bm E<sup>7</sup> 2. A

V.1 V.2 Vla. Vc.

*mp*

*mp*

*mp*

10 A E<sup>7/A</sup> A E<sup>7</sup>

V.1 V.2 Vla. Vc.

*mf*

*mf*

*mf*

*mf*

14

A                      C°                      Em/B      B      Bm/E      E<sup>7</sup>

V.1

V.2

Vla.

Vc.

18

A                      F♯m                      C♯m                      D                      C♯m

V.1

V.2

Vla.

Vc.

22

D      Dm      A/E      F♯m      B      E<sup>7</sup>      A

V.1

V.2

Vla.

Vc.

# Lime Juice Tub Set

Arr. by Wayne Richmond

## Lime Juice Tub

*J=110*

V.1      C      F      C      G<sup>7</sup>      C      G<sup>7</sup>      Am      F      C

V.2

V.3

Vc.

## Lady Monroe

*J=100*

V.1      C      G<sup>7</sup>      C      Am      Dm      G<sup>7</sup>      C      G<sup>7</sup>      C      F      C      G<sup>7</sup>      C

V.2

V.3

Vc.

## Never trust a sailor

*I7 J=110*

V.1      D      A      A<sup>7</sup>      D

V.2

V.3

Vc.

*pizz*

## The Cunnamulla Stocking Jig

.=100

25

V.1 V.2 V.3 Vc.

**A** C G D<sup>7</sup> G C G D G

This musical score section starts at measure 25. It features four staves: V.1 (treble clef), V.2 (treble clef), V.3 (treble clef), and Vc. (bass clef). The key signature is one sharp. The melody consists of eighth and sixteenth notes. Measure 25 begins with a forte dynamic. Measures 26-28 show a repeating pattern of eighth-note chords. The bassoon part (Vc.) includes a dynamic instruction 'arco'.

29

V.1 V.2 V.3 Vc.

**B** D<sup>7</sup> G D<sup>7</sup> G

This section starts at measure 29. The instrumentation remains the same: V.1, V.2, V.3, and Vc. The key signature changes to two sharps. The melody continues with eighth-note chords. Measures 30-32 show a repeating pattern of eighth-note chords, similar to the previous section but with a different harmonic progression.

# My Love

Paul McCartney

**A** Fmaj7

Em<sup>7</sup>

A<sup>9</sup>

Dm<sup>7</sup>

V.1: 1. And when I go a-way,  
2. And when the cup-board's bare,  
I know my heart can stay-with my love, it's un-der - stood, it's in the hands of my love.\_\_\_\_ And  
I'll still find some-thing there.with my love, it's un-der - stood, it's ev'-ry-where with my love.\_\_\_\_

V.2:

V.3:

Rec.:

Vc.:

6 Em<sup>7</sup> Fmaj7 Am/F#

C

Dm<sup>7</sup>

F

1. C

V.1: my love does it good, wo - wo wo - wo wo - wo wo - wo My love does it good.\_\_\_\_

V.2:

V.3:

Rec.:

Vc.:

**B** 2. C

Dm<sup>7</sup>

G<sup>7</sup>

C C+/E

F

G<sup>7</sup>

CC+/E

Dm<sup>7</sup> G<sup>7</sup>

V.1: Wo-wo\_ I love,\_\_\_\_ oh wo - my love,\_\_\_\_ on-ly my love holds the oth - er key\_\_\_\_ to me.Oh wo,\_\_\_\_ my love\_\_\_\_ oh\_\_\_\_

V.2:

V.3:

Rec.:

Vc.:

18 C C<sup>+</sup>/E F G<sup>7</sup> C Am/F<sup>#</sup> C Dm<sup>7</sup> F C

V.1 my love on-ly my love does it good to me. Wo-wo wo-wo, wo-wo wo-wo. My love does it good.

V.2

V.3

Rec.

Vc.

**C Fmaj7** Em<sup>7</sup> A<sup>9</sup>

25 V.1 3. Don't ev-er ask me why. I nev-er say good-bye\_ to my love it's un - der - stood\_ it's ev'-ry - where with my

V.2

V.3

Rec.

Vc.

29 Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Am/F<sup>#</sup> C Dm<sup>7</sup> F C

V.1 love. And my love does it good, wo-wo wo-wo wo-wo wo. My love does it good. Wo-wo.

V.2

V.3

Rec.

Vc.

36 Dm<sup>7</sup> G<sup>7</sup> C C<sup>+</sup>/E Dm<sup>7</sup>/F G<sup>7</sup> C C<sup>+</sup>/E F G C

V.1 I love, oh wo - my love, on-ly My love does it good to me. Wo-wo wo-wo wo - wo wo.

V.2

V.3

Rec.

Vc.

# Quartet Movement

(written as a Music II assignment at University of Sydney in 1971)

W. G. Richmonde

**Andante**

1  
V.1: Rest, then eighth-note pairs. Measure 5 ends with a repeat sign.  
V.2: Eighth-note pairs.

6  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
10  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.

11  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
14  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
15  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.

15  
C Largo  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
19  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
20  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.

21  
A tempo  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
25  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.

28  
D .=.  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
31  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
32  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.

37  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.  
41  
V.1: Eighth-note pairs.  
V.2: Eighth-note pairs.

46 E

V.1 *mf cresc.* *f* *p dim.*

V.2 *mf cresc.* *f* *p dim.*

57

V.1 *pp* *p cresc.*

V.2 *pp* *p cresc.*

69

V.1 *mp* *dim.* *p*

V.2 *mp* *dim.* *p*

80 F

V.1 *pp* *mf cresc.* *f*

V.2 *pp* *p cresc.* *mf*

88

V.1 *mf f mp cresc.*

V.2 *p f mp cresc.*

93

V.1 *mf p pp*

V.2 *mf p pp*

97 G *Andante (as before)*

V.1 *mf cresc.*

V.2 *mp cresc.*

101

V.1

V.2

# True Love

(from 'High Society')

Cole Porter

Am<sup>7</sup>                    D<sup>7</sup>                    G

V.1                    V.2                    Vla.                    Vc.

**A** 4 D<sup>7</sup>            G            C            G<sup>o</sup>            G            D<sup>7</sup>            C/G            G

V.1                    V.2                    Vla.                    Vc.

13                    C            G<sup>o</sup>            G            D<sup>7</sup>            F#<sup>o</sup>            G

V.1                    V.2                    Vla.                    Vc.

**B**

21 Cm<sup>7</sup> F<sup>7</sup> B<sub>b</sub>maj<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sub>b</sub> Am<sup>7</sup> D<sup>7</sup>

V.1 you and I have a guard - ian an - gel on high with noth-ing to do. But to

V.2

Vla.

Vc.

29 G C G<sup>o</sup> G Am<sup>7</sup> D<sup>7</sup> G

V.1 give to you andn to give to me. Love for - ev - er true.

V.2

Vla.

Vc.

# James Bond Theme

Arr. for string ensemble by Maria Dunn

A

Musical score for section A, measures 1-6. The score consists of four staves: V.1 (Violin 1), V.2 (Violin 2), Vla. (Viola), and Vc. (Cello/Bass). The key signature is one sharp (F#). Measure 1: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 2: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 3: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 4: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 5: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 6: V.1 and V.2 play eighth-note pairs. Vla. and Vc. play eighth-note pairs. Measure 7: The section begins again.

Musical score for section A, measures 7-11. The instrumentation remains the same: V.1, V.2, Vla., and Vc. The key signature is one sharp (F#). Measures 7-11 show eighth-note patterns for all instruments.

Musical score for section A, measures 11-15. The instrumentation remains the same: V.1, V.2, Vla., and Vc. The key signature is one sharp (F#). Measures 11-15 show eighth-note patterns for all instruments.

B

Musical score for section B, measures 15-19. The instrumentation remains the same: V.1, V.2, Vla., and Vc. The key signature is one sharp (F#). Measures 15-19 show eighth-note patterns for all instruments.

21

V.1  
V.2  
Vla.  
Vc.

**C**

27

V.1  
V.2  
Vla.  
Vc.

**D**

31

V.1  
V.2  
Vla.  
Vc.

35

V.1  
V.2  
Vla.  
Vc.

# Bei Mir Bistu Sheyn

S. Secunda (Arr. Wayne Richmond, 2017)

**A** ♩=80

V.1

5

V.1 **Tutti**

9 **B**

Rec.

13

Rec.

17 **C** ♩=90 ♩=130

A.

Bei mir bis-tu sheyn. Bei mir hos-tu kheyn. Bei mir bis-tu ey-ner oif der velt. Bei

Rec.

26 ♩=140

A.

mir bis-tu git. Bei mir hos-tu "it". Bei mir bis-tu tai-ye-re fun gelt. Fil shei-ne

Rec.

34 ♩=150 ♩=170 ♩=190

A.

ying - lach ho - ben shoyn ge - volt ne-men mich, Un fun zey al - le oys - ge-kli-bn hob ich nor dich. Bei

Rec.

42

A.

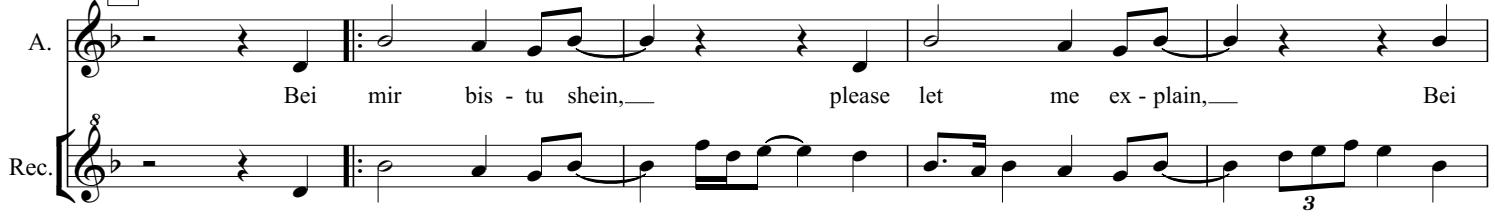
mir bis - tu shein, Bei mir hos - tu kheyn. Bei mir bis - tu ey - ner oif der velt.

Rec.

## 1. Instrumental 2. Tutti

49 **D** =200

A. Bei mir bis - tu shein,\_\_\_\_ please let me ex - plain,\_\_\_\_ Bei

Rec. 

54

A. mir bis - tu shein, means that you're grand!\_\_\_\_ Bei

Rec. 

58

A. mir bis - tu shein,\_\_\_\_ a - gain I'll ex - plain,\_\_\_\_ it

Rec. 

62

A. means you're the fair - est in the land.\_\_\_\_ I could say

Rec. 

66 **E**

A. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage on - ly helps\_\_\_\_ me tell you,

Rec. 

72

A. how grand you are! Bei mir bis - tu shein,\_\_\_\_ I've tried to ex - plain,\_\_\_\_ so

Rec. 

78

A. kiss me and say you un - der - 1. - - - - 2. stand. Oy veey! ff

Rec. 